

The use of psychology in literary genres

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ABSTRACT

The issue of artistic psychology is not new to literary studies. Professor X.Umurov's observation that the depiction of human psychology from the literary literature is related to the emergence of German sentimentalism and the English Gothic novel; till now - artistic depiction of external events for the Aristotelian period - mimesis; and the "law of thought" came first in classicism.

Keywords: world literature, artistic psychology, monologue, spiritual world, mental state, psychological analysis, hallucinations.

1. INTRODUCTION

According to academician Izzat Sultan, the development of fiction literature and the realism of critical realism (since the 19th century) opened a new page in the history of world literature, affirming two important principles in human imagery: sociology (or social determinism) and psychology (or psychological determinism); "psychological determinism confirmed that human behavior were also caused by his or her world and psychology, and promoted deep penetration of the human being as another, very important factor and requirement of mastery." Of course, these ideas are true. But it is also true that in the Oriental literature, in the Uzbek literature alone, the secrets of the human psyche are revealed by Alisher Navoi in epic poems and lyrical works, and by the great poet of the East, the various methods and means of artistic psychology.

2. LITERATURE REVIEW

The study of artistic psychology as one of the most important categories of speech began in the Russian literature in the nineteenth century by the research of N. Chernishevskiy, and in the Uzbek literary criticism it dates back to the 60s. Just as the phenomenon of artistic psychology in the word arts has deep roots, it is not new in literary studies. Despite this and the fact that artistic psychology has been widely studied in scientific research, the relation to artistic psychology has not been reflected in the theoretical literature. Prof. H. Umurov in the Theoretical Literature, Created Before 1983: We don't discuss the ideas of artistic psychology. This in turn creates a great "gap" between theory and practice. This issue has also been ignored in the theoretical literature published in recent years. Dictionaries are arranged in alphabetical order, in which the concept of "artistic psychology" is not difficult. But which of the questions of literary psychology should be described and studied? In fact, the problem of artistic psychology is that it deals with issues such as image, creative method, writer's style, life fact and artistic reality, and artistic skill, so it is only possible to partially cover this issue, but it is not appropriate to spread the same issue in different places. In our opinion, it is desirable to describe the artistic psychology in the section on "artistic image", though it is a wider issue. "The role of psychology in the development of human character and the study of complex processes associated with the human spiritual world," says Yakubjon Ishakov, a researcher who studied the types of artistic psychology at Alisher Navoi "Hamsa". Psychologicalism is one of the most important means of creating character. "According to V. Osnov, a Russian literary critic who studied the drama of the world-famous writer L. Tolstoy, the hero's character is created by means of multiple recording of the momentary events of his psyche. It can be said that artistic psychology is, in general, a phenomenon closely related to the artistic image. Artistic psychology

also has differences in literary types and genres. For example, the lyric is focused entirely on the image of the inner world, the spirit world. In lyrical works, the reader perceives the world through the prism of the subject-lyrical hero's emotions. Accordingly, artistic psychology plays a central role in the lyrics, without a lyricism without artistic psychology. Artistic psychology is a condition for the existence of a lyrics; the lyric has no other purpose than describing the experiences of the human soul and revealing the innermost layers of the inner world. Although the basis of artistic psychology is as a means of creating character in epic and dramatic works that make up a human life story, each of these literary types has its own peculiarities. In other words, the main means of creating characters in a dramatic work are the hero's discourses, monologues, and dialogues. Therefore, dialogue and monologues are also the main means of uncovering the hero's spiritual world in dramatic works; a letter may be used depending on the development of events. The possibilities of using artistic psychology as portraits, landscape psychological details, psychological details are very limited in the drama: the use of dreams, hallucinations, and so on. Epos has a wide range of ways and means to illustrate the human psyche. In the epic round, all the methods and means of the lyrics and drama are synthesized in their own way. As in the lyrics, the writer continues to invade the spirit world, both in and out of the characters' inner world, through the hero's own speech, and through external characteristics and situations. At the same time, the use of artistic psychology has distinct features between the epic genres. The story is a small part of life, in which one or more life events are described, and the genre has little to do with the gradual elaboration of the spirit world, and the gradual "heart dialectics". The characters come into the story readily, so the psychological analysis of the story genre is more situational. In the story, it is not uncommon to use dreams, hallucinations and letters. Psychological detail in this genre is more likely to use psychological detail; and the portrait, in the form of barcodes.

3. DISCUSSION

The story genre usually has a lyrical premise, that is, a series of events related to the life of a protagonist, often narrated by a participant, usually a protagonist. This brings the story closer to the lyric from the point of view of artistic psychology, the reality is perceived from that hero's point of view, just as in the lyrics, the reality goes through the prism of the storyteller-heroine's inner world; unlike the lyric, the story tells a specific story. The story gives the author an in-depth insight into the storyteller-heroine's psyche. But this restricts access to the inner world of other heroes, while other characters are portrayed only from the outside. The novel is the most comprehensive genre of possibilities for psychological analysis. Characterized by the creation of a broad picture of the epoch-making history of the novel, the artistic history of a particular social life, the main characteristic of the genre is the social and national psychology and the "dialectic of the soul" character allows you to open different ways and use different methods and tools. The artistic psychology is the result of the psychological analysis of the writer, as a result of the perception and analysis of the human psyche, the mental states reflected in the work. The writer does not directly analyze the psychological text in the literary text, but rather depicts, reflects, "draws" the spiritual world, the mental state of the hero. Therefore, Belinsky uses the phrase "great artist of the human spirit" in relation to the artist. Russian critic N. Chernishevskiy, who was one of the first to raise the issue of psychology in literary criticism, therefore, analyzing L. Tolstoy's work from this point of view: "We do not mean that Tolstoy, of course, always draws such a picture; it depends entirely on the circumstances he describes and, ultimately, his will. At one point he wrote a "snowstorm," all of which contained an image of such inner emotions, and the second he wrote "Marker's Letters," in his work there is no image of any emotion..." The critic never uses the word analytics, but only the image. Therefore, it is possible to say that the psychological analysis of the writer is beyond the text, and that the writer only shows the results of his analysis in the fiction. This is the result - artistic psychology. This artistic psychology is, of course, the result of a prolonged in-depth analysis of the artist. The writer uses various forms such as dialogue, monologue, portrait, dream, hallucination, letter, psychological detail, psychological parallelism in creating artistic psychology.

4. CONCLUSION

Accordingly, artistic psychology is content, such as dialogue, monologue, portrait, dream, hallucination, letter, psychological detail, psychological detail, psychological parallels of the content. In addition, the hero can analyze his inner world, his own feelings, and the writer describes it (for example, Anna Karenina, Dmitry Neklyudov, Rodion Raskolnikov, Miryokub). Of course, this is, in a sense, an analysis of the writer. But in such cases the writer cannot openly evaluate the inner world of the hero - cannot analyze it, he has to conduct the analysis only from the hero's point of view, but only because of the character of the hero.

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